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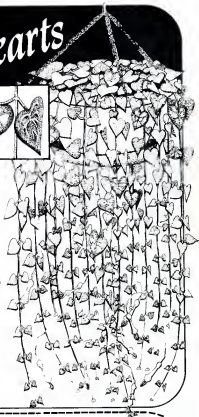


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SILVER SCREEN

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Vincent Price discussing project with Executive Editor Dominick Merle (center) and Art Director Art Ball.

- 6 A Special Presentation
By Vincent (The Fly) Price
- 8 The Originals
Frankenstein & Co.
- 22 The Creatures
Walt Disney, They're Not
- 32 The Giants
From Kong I to Kong II
- 42 The Occult
Hollywood's 'Mind' Factory
- 53 Creepy Crossword
Test Your Mad I.Q.
- 54 Horror-Scope
If It's A Full Moon, Run!
- 55 A Preview Of What's
CREEPING Up Next

'FANGS' FOR THE MEMORIES, VINCENT!

This special issue is dedicated to everyone who, at one time or another, has crunched down in the theater seat and half-covered their eyes during the scary part (leaving just enough space between your fingers to make sure you don't miss anything). That should just about cover

all of us.

It's also dedicated to those two fortresses of terror, American-International and Hammer Films, and even to those rip-off horror factories that churn out fright flicks during their lunch hour, because it's a funny thing about horror films — sometimes the bad

ones are better than the good ones.

So welcome to Hollywood's Scream Factory, that old box-office magic. Stay as long as you want and scream as loud as you want.

And finally, this one's for you, Boris, Bela and Lon... wherever you are.

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Dominick A. Merle

Dominick A. Merle
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(Actual Size)

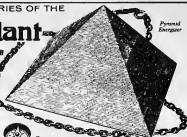
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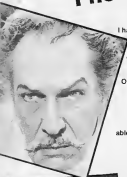
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A Special Presentation By Vincent (The Fly) Price



When the executive editor of SILVER SCREEN asked me to introduce this special issue on horror, my immediate response was, "What do you want me to write about?" "You're the authority," he replied, "Whatever you write, we'll print." These, then, are my personal views based on my close association with horror films throughout the years

Almost from the beginning of motion pictures as entertainment, the strange, the supernatural, things out of this world etc., have intrigued producers, directors, actors, and perhaps especially those technicians who are most responsible for the success of movies — the scenic designers, makeup artists, special effects people and, above all, the cameraman

Why?

Few people today realize or will admit how great a part these motifs have played in the history of movies. Along with westerns and musicals, horror films, science fiction stories, and gothic tales have been the staples that have given audiences great pleasure and have never seemed to lose their appeal. Probably the greatest proof of this is the fact that more of these films are played, or revived if you wish, on television than any other kind. Festivals of thrillers are constant and popular fare on TV and even in movie theaters, where proof was glaringly real in those great successes in the ever-glamorous field of musicals, "Entertainment One and Two." Drive-in theaters run all-night horror shows, some of them dating back almost to the beginning of talkies "Frankenstein" and "Dracula" have become cult figures and many of the more contemporary horror films, the serious ones and the not-so-serious, have survived in great popularity not only on TV and in the theater, but also as objects of serious study by the thousands of students of motion pictures in universities and colleges around the world.

Again, why?

Let me try to answer these questions from my very personal connection with films of these types. I have travelled the world and never ceased to be amazed by the recognition my connection with these films has evoked. Mind you, it's sometimes a mistaken recognition but recognition of a sort, just the same. The other day in an airport a lady stared at me and finally courageously came over and with great joy said, "You're Boris Karloff, aren't you?" When I allowed as how I wasn't and that Mr. Karloff was dead, she indignantly said, "He is? Well then who the hell are you?" Before I had time to explain that I wasn't Christopher Lee, either, she had gone. Oh well, she'd got one thing right, two in fact, I have done pictures like those Boris made, and quite frankly, I was quite pleased that she saw fit to categorize me with that master of horror and my very dear friend. But seriously, in Japan, Australia, Canada, Italy, Spain, Thailand, etc., people have loved these films and identified with them and the people who made them because they were memorable for many reasons. Probably the most pertinent reason is that while looking at them they were able to escape for a few moments the everyday terrors of life, if you like, for the make-believe terrors on film. They can believe after seeing a thriller that real life isn't so bad after all and sometimes at least not quite so frightening.

Another explanation, one that is very dear to me, is that the public has always recognized, or perhaps sometimes only suspected, that the thrillers (western and musicals, too) use every facet of motion picture technique.

All the stops are pulled out photographically, in special effects, scenic design, musical scoring, makeup and on and on. To make these films exciting, you can't hold back. The public won't stand for it. Look at the success of "Jaws" and now "King Kong," wonderful, wild, make-believe that makes the viewer a true believer. Where can you find a film that used more tricks than "The Exorcist"?

Another answer to my whys is that most of these films are adapted from the works of first-rate authors, from best sellers, from the classics. Take "The Fly." It won many awards as a short story and made a hauntingly exciting film. Or those wonderful, weird classic tales by Edgar Allan Poe, de Maupassant, Hawthorne, Mary Shelley and Bram Stoker. They made wonderful films because they were wonderful stories that have survived even the stigma of "required reading."

Very briefly, I hope that explains some of the public appeal of these ever-popular films. If it does, maybe you'd like to know why actors like playing in them. It might surprise you to know how many actors, who you don't usually associate with horror films, have been in them and enjoyed them. Some of the past greats — John Barrymore, Fredric March, even Spencer Tracy —



have made contributions to horror films. And in more recent years Jack Nicholson and Charles Bronson entered the world of horror. For the actor, there is a tremendous challenge in playing strange characters. To portray an ordinary man or woman is comparatively easy — you have so many ordinary people to base your study on. But how many of us know what goes on in the mind of a monster, a murderous fiend or a man who has the body of a man and the head of a fly? Imagination is the most powerful weapon an actor has, to imagine himself as someone else and then to make you imagine that he is someone else, someone you perhaps had never imagined could exist. That's one of the great joys of being an actor. And to do all that without being unbelievable. Because the actor's goal in these films is to make the unbelievable believable.

The actor has another important job, too. He is, after all, a human playing the part and he must connect in some fashion with the other humans he's playing for. He must create sympathy for himself, as Boris Karloff did so brilliantly in the scene with the little girl in "Frankenstein." After all, he was made up of human parts including a heart, however impaired by the transplant operation of his "creator."

Most of the successful movie monsters and even the ordinary villains must have some humanity. For the actor, this is a difficult but exciting challenge.

"The Hunchback of Notre Dame" is a perfect example of the difficult acting problem.

A monster but very human. A grotesque form with a beautiful soul.

Full sympathy from the audience but not allowed to claim the sympathy of his fellow players. A loner who represents man's inhumanity to man. Someone with whom we identify without any knowledge of why, except that there is a mysterious something in all of us in him and yet none of us, thank God, is him.



To sum up all this, I must say I've enjoyed my identity with these films, at the same time resenting a little that the identity is so definite in the unthinking mind of the general public. The characters I've played in the Poe stories, as far as acting is concerned, have involved many of the same problems of the other "straight" parts in non-horror films. I know these views have been shared by Karloff, Lorre, Rathbone, Christopher Lee and Peter Cushing.

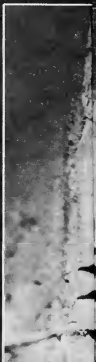
We all have tried seriously to give our public what they want in these kinds of films, release from their everyday problems, entertainment, and perhaps a thrill or two they can't get elsewhere. We have all enjoyed our "typecasting" because our minds have never been typecast.

We have played many parts, all different, and no matter how horrendous, how monstrous, we hope we have endowed each role with humanity, our own and that of the parts we played.



◆
Lon after transformation, or full
moon and empty arms.

ORIG



THE INALS



Bela Lugosi as COUNT DRACULA. The role haunted him throughout his life.



▲ Boris Karloff in one of Universal's first FRANKENSTEIN flicks.

by BOB SHELLEY

His footsteps were slow and faltering and made a hollow echo as he moved hesitantly along the dark and foreboding narrow walkway. Blindly, he followed the creature in front of him, then—a flash of light! In the bleak darkness he sees what he has been looking for. He instinctively struggles to it, pushing past the fleshy, many-legged shadows. Suddenly a voice screams out:

"SIDDOWN, WILLYA? I CAN'T SEE THE SCREEN!"

The lone figure sinks down into his seat and looks up in time to see Count Dracula plunge fangs-first into the neck of a victim.

(continued on next page)



Lon Chaney, in a scene from **PHANTOM OF THE OPERA**.

The year was 1931. And if it had been you finding your way to an empty seat in that darkened theater that day, you would have the distinction of having been present at the creation — the creation of Hollywood's most enduring (not to mention endearing) anti-hero — the movie monster.

Universal Pictures was responsible for first bringing Bram Stoker's blood-sucking vampire, *Dracula*, to the screen. *Dracula*, Count *Dracula*, actually, ("Drac" to his friends) is far and away the most famous monster ever brought to the screen. Only *Frankenstein*, the movie series based on Mary Shelley's book, comes close to equalling his popularity as a screen monster. When *Dracula* came to the screen in 1931, it launched the monster movie and it launched, along with it, the career of Bela Lugosi, a Hungarian-born actor who previous to *Dracula*, had been known for his work in romantic drawing-room comedies on the Budapest and American stage.

Though never quite comfortable in his early years as a screen actor, he developed into one of Hollywood's

Vampires had a 'meaty' role in **LET'S SCARE JESSICA TO DEATH**.





A lesser publicity shot from
**American-International's PLANET OF
THE VAMPIRES**

most effective horror film regulars. Over the years he played, in addition to Dracula, Frankenstein, zombies, apemen, ghosts, phantoms, and a sundry variety of unpleasant types. But it was as the original *Dracula* that he will be best remembered.

That first film followed Bram Stoker's novel quite faithfully, tracing the bloody footsteps of the legendary vampire from Transylvania to England and back to Transylvania, the body count growing with each scene. Along the way, he kidnaps a beautiful young woman whom he intends to keep as his own personal blood bank. The woman's fiancé has other plans for her, however, and her betrothed pursues Dracula to his coffin where a well-placed wooden stake in the heart spells the end for Dracula. Or, that was the way it was supposed to be. But when

(continued on next page)



British horror king Christopher Lee as
the sinister **FU MANCHU**



The Count, mustache and all, in SCREAM, BLACULA, SCREAM. ➤

THE END appeared on the screen, no one could possibly know that this would be only the beginning of a movie legend.

There followed, over the years, many more resurrections of the famous vampire and his imitators. Some were good. Some were great. Some were simply awful.

In 1938, Universal produced *Dracula's Daughter*, followed by *Son of Dracula* in 1943, *House of Dracula* in 1945, *Horror of Dracula* in 1958 and *Brides of Dracula* in 1960. In fact, Universal owned the copyright on the Dracula name and monopolized the



MGM's *LONDON AFTER MIDNIGHT*, with Lon Chaney as a cross between a phantom and a blood-crazy vampire. ◆



THE FEARLESS VAMPIRE KILLERS gave us horror with humor.



Christopher Lee, really getting into his role.

series for years. Not until 1958 did other studios venture into Dracula's kingdom, using Dracula's name. **The Curse of Dracula** was put together by United Artists in 1958. **Dracule, Prince of Darkness** came to the screen via Hammer Films in 1965 and Embassy issued something called **Billy The Kid vs. Dracula** in 1966. In 1968, Warner Bros. produced **Dracula Hes Risen From The Grave**, and in 1969 Warner Bros. followed up with **Teste The Blood of Dracula**. Hammer came up with **Scars of Dracula** in 1970. Independent International gave us **Dracule vs. Frankenstein** in 1971 and Warner Bros. came back with **Dracula A.D. 1972** in that year. Also in 1972, American International Pictures introduced **Bleacula**, an interesting concept wherein an African prince, attacked and entombed by Dracula long ago, awakens to revive the legend of his predecessor.

But Dracula was not the only successful vampire in the movies. There was a whole slew of others, good and bad. Odds are you saw a few of these:

Vampyr (1932), Mark of the Vampire

(1935), Return of the Vampire (1944), Blood of the Vampire (1958), The Curse of Nostradamus (1960), The Invasion of the Vampires (1962), Kiss of the Vampire (1963), Fearless Vampire Killers, or Pardon Me, But Your Teeth Are in My Neck (1967), Count Yorgo—Vampire (1970), To Love A Vampire (1971)

THE AMERICAN-INTERNATIONAL LEGACY

In the 1960's, American International had become, with Hammer Films, the leading producer of horror flicks. But even as early as the mid-fifties, American International knew where the

money was, and aimed the low-budget productions to the 12-25-year-old movie-going public. Beginning with such horrific non-epics as **The Undeod, The Beast With a Million Eyes, and Terror in the Year 5000**, it struck gold when it came up with a series of films unabashedly aimed at teenagers: **I was a Teenage Frankenstein, I was a Teenage Werewolf, Teenage Zombies, Teenage Cevemen**, etc. They weren't serious efforts, but they were fun. And they helped to lay a foundation for AIP's later productions which had genuine literary and cinematic merit, many based on the works of

(continued on next page)



The actor appears cross-eyed with fear in this still from **THE HOUSE THAT DRIPPED BLOOD**.

Lon creeping up on some tired blood in SON OF DRACULA. ➡



Edgar Allen Poe. They included *The House of Usher*, *The Pit and the Pendulum*, *The Premature Burial*, *Tales of Terror* and *The Hounded Palace*, and others discussed elsewhere in this publication. Today, American International Pictures continues as the major producer of horror-fantasy films in the world.

FRANKENSTEIN & FRIENDS

Few monster movie fans would think of Thomas Edison in terms of classic monster movie production, yet it was Edison, the inventor of the movie camera and projector who actually first put a monster on the screen.

In 1910, Edison produced *Frankenstein*, depicting him as a hunchback. It was the first *Frankenstein* movie, but it was not until 1931 that the definitive *Frankenstein* was

produced (by Universal Pictures) starring Boris Karloff. It was the movie that would launch his long career.

Frankenstein was based on Mary Shelley's popular novel about a creature manufactured from the left-overs of several cadavers and supplied with a criminal's mind which runs amok, eventually killing its creator before perishing in a pillar of flames. But trying to wrap up *Frankenstein* in a sentence is tantamount to describing World War II as a difference of opinion. As great as the book was, Karloff brought the character of the monster to the screen and it is his appearance in the film which is the *Frankenstein* monster we conjure up in our minds today.

Born William Henry Pratt in Dulwich, England, Karloff might have spent his days on earth as a bureaucrat — as his father had been — but rebelled at the idea and moved to Canada to take up farming. That work didn't satisfy him and following a brief stint as a truck driver, he joined a small theater group and ventured into the field that would make him known the world over. Small parts in silent films followed and he eventually found his way into a film starring Lionel Barrymore (*The Belles*) and later into a sound film (*The Criminal Code*) in which he played a murderer. In fact, it was the murder scene in that film that led to his being cast as



Belles made a career out of trying to get home before sunrise. ➡



Lugosi, welcoming one of his many dinner guests. ➤

Frankenstein's monster... a movie role which had already been refused by Bela Lugosi!

From that turning point in his career, he became the number one monster-actor in Hollywood, far exceeding even Lugosi's prolific work, and going beyond the limits of the monster films to stage work outside of the horror genre. His work ranged from *The Mask of Fu Manchu* and *Charlie Chan at the Opera* to *Peter Pan* (in which he played

(continued on next page)



The hypnotic stare of Lugosi in *MARK OF THE VAMPIRE*. ➤



The lady appears to be a little turned on by Lon Cheney Sr., in this vintage vampire shot from MGM. ➤



Vincent Price as **THE ABOMINABLE DR. PHIBES** puckering up with one of his admirers.

Chris Lee as the monster in **CURSE OF FRANKENSTEIN**.



Captain Hook), to the TV host of **Thriller**, and in-between, such film classics as **Black Friday**, **The Comedy of Terrors**, and **Targets**. His versatility was a tribute to his great acting ability. His repertoire included a recent trend to horror-comedy, a trend he helped launch with other greats like Vincent Price. In 1969, he died. He is remembered today as a great actor, a Hollywood institution, a warm and gentle human being.

Karloff successfully injected a sympathetic aspect to the Frankenstein personality, made him a creature to be pitied, yet never surrendered the monster's inherent fearsomeness. So successful was the first **Frankenstein** outing, that he was brought back in what many consider the best **Frankenstein** film, **The Bride of Frankenstein**, starring in addition to Karloff, Colin Clive, Elsa Lanchester (as the Bride) and Ernest Thesiger. The movie begins where the original film ended, the smoldering remains of a windmill where Frankenstein's monster was (we thought) cremated by a mob of villagers. He is discovered to be alive and Dr. Frankenstein, instead of



Perhaps the most pathetic monster of all time, Lon Chaney as **THE HUNCHBACK OF NOTRE DAME**.



One of the final scenes in **HORROR OF DRACULA** with Chris Lee.



THE WEREWOLF (British style) with Henry Hull.



Claude Rains' contribution, **PHANTOM OF THE OPERA**.

BLOOD OF DRACULA featured the vampire with far-out eyebrows.



having been pummelled to death, is merely pummelled, but very much alive as well. Dr. Frankenstein drums up a girlfriend for his monster the way he drummed up his monster. But when the time comes for he-monster to meet she-monster, she, it turns out, isn't so crazy about blind dates. This doesn't sit well with him and he tears the place apart, eventually blowing the entire cast and crew to Kingdom come.

And then there was *Son of Frankenstein*, brought out by Universal in 1939, again starring Karloff, but this time with a formidable supporting cast

(continued on next page)

Universal's classic **THE WOLFMAN**, with Lon Cheney Jr.



Tony Quinn in makeup for remake of **THE HUNCHBACK OF NOTRE DAME**.



The monster and his ailing buddy in **SON OF FRANKENSTEIN**.





Well preserved but stiff, **THE MUMMY**. ➡

A pitch for youth, I WAS A TEENAGE
FRANKENSTEIN.



made up of Bela Lugosi, Basil Rathbone and Lionel Atwill

There followed a long line of Frankenstein films, none of which came near the quality or success of the original three. Universal's *Ghost of Frankenstein* in 1942 starred Sir Cedric Hardwicke, Lugosi, and Lon Chaney Jr., as

Lon Sr. as that bent-over bell-ringer. ➡

the monster. Ralph Bellamy also starred.

Other "Frankensteiners" included *Frankenstein Meets the Wolfman* (1943), *House of Frankenstein* (1944), *The Curse of Frankenstein* (1957), *Frankenstein's Daughter* (1958),



Nobody seemed to like Tony Quinn's looks as **THE HUNCHBACK**. ➡

Revenge of Frankenstein (1958), *The Evil of Frankenstein* (1964), *Frankenstein Conquers the World* (1966), *Jessa James meets Frankenstein's Daughter* (1966), *Andy Warhol's Frankenstein* (1974), and



That's Charles Laughton as **THE HUNCHBACK** via RKO. ➡

Chris Lee, after the old wooden stake
got to him.



Frank & his bride, holding hands like
any other couple.



Frankenstein Must Be Destroyed (1969).

DR. JEKYLL AND MR. HYDE

Although no other film monsters
ever equalled the long-running suc-
cess of Frankenstein and Dracula,
Robert Louis Stevenson's story of Dr.
Jekyll and Mr. Hyde provided a basis
for a most successful series of horror
films.

The first of these, *Dr. Jekyll and Mr.*
(continued on next page)

As if we didn't know, Hammar gave OF THE
EYE OF FRANKENSTEIN.



Fredric March's amazing transformation in
DR. JEKYLL AND MR. HYDE.

Hyde was produced in 1912 but the classic telling of Stevenson's tale came in 1920 when Paramount gave the role to John Barrymore — who, incidentally, did not use makeup in the part, relying instead on mere facial contortions. A masterful performance!

In 1932, Paramount bested itself with the Academy-award winning **Dr. Jekyll and Mr. Hyde** which starred Fredric March. Investigating the theory that man is made up of equal parts of good and evil, he produces a serum which he tests on himself only to find that it has transformed him into an uncontrollable schizophrenic, bent on murder and mayhem and unable to stop himself from his evil doings. He eventually meets death at the hands of the law.

MGM tried the theme with the same title in 1941 and cast the film with Spencer Tracy, Ingrid Bergman, and Lana Turner. Other Jekyll-Hyde films in the ensuing years included: **Son of Dr. Jekyll** (1951), **Daughter of Dr. Jekyll** (1957), **I, Monster** (1970) and **Dr. Jekyll and Sister Hyde** (1972).



Boris Karloff introduced Frankenstein to moviegoers in this shot from **THE BRIDE OF FRANKENSTEIN**.

Here's that friendly Wolfman, eating a live chicken. This film, by the way, reportedly sold an egg.

THE WOLFMAN COMETH

An off-shoot of the Jekyll-Hyde theme is the werewolf or wolfman concept. It was based entirely on the idea of a civilized man being transformed, one way or another, into a wolf-like beast. The first of these was called **The Werewolf of London** and was brought out in 1935 by Universal. But it was in 1941 when Universal produced the classic: **The Wolfmen**, starring Lon Chaney Jr. The film would push him to the forefront of movie monster-actors.

Born Creighton Tull Chaney in 1906, he toured with his father Lon Chaney Sr. ("The Man of a Thousand Faces") but was dissuaded from pursuing a show business career by his parents. Instead, he was going to operate a water heating business. And that is probably how he might have spent his adult years had his father not passed away before Lon Jr. had settled into the plumbing game.

Entering the movies on the strength of his famous father's name, he was handed roles that measured up to his physical, not his acting, skills. He had established himself as a very good amateur wrestler, swimmer and tennis player and his roles were limited to gangster-underling-bodyguard parts. Then a big break came when he won the role of Lennie in **Of Mice And Men**. It was a fine performance and it led directly to **The Wolfmen**. There followed a long and illustrious career in all manner of monster films, including **The Ghost of Frenkenstein**, **Son of Dracula**, **The Mummy's Curse**, **The Cyclops**, and dozens of other incarnations.

There were many more films featuring werewolves, none comparing with Lon Chaney Jr.'s original characterization: **Cry of the Werewolf** (1944), **I Was a Teenage Werewolf** (1957), **Werewolf in a Girl's Dormitory** (1961) and **Curse of the Werewolf** (1961).



THE MAN OF A THOUSAND FACES

Before sound, the silent movies provided their own unique brand of horror, very often more terrifying and believable than much of the work that has been done more recently. One of the individuals chiefly responsible for giving us classic horror entertainment during the silent era (and setting the pace for the horror films of the future) was Lon Chaney, the actor who would become known as "The Man Of A Thousand Faces."

Chaney, the son of deaf-mute parents, grew up with pantomime and became one of the best mimes ever seen on stage or screen. His ability to conjure up the whole gamut of emotions without uttering a sound was little short of miraculous. Universal took him under its wing in 1912, using him chiefly in small comedy parts and in a few directorial chores until director Tod Browning put Chaney's talents to work in a movie that featured horror as an underlying theme. Combining his natural talent for mime with a growing knowledge of makeup application, the actor portrayed a myriad of monsters and madmen. Perhaps his most celebrated roles, though by no means the only great ones, were as **The Hunchback of Notre Dame** and as **The Phantom of the Opera**.

As the chief character in Victor Hugo's pitiful story of the crippled bell-ringer, Quasimodo, Chaney established the character's image for all time. To do so, he carried a rubber hump on his back which weighed in excess of 50 pounds, a pair of shoulder pads, an oversized breastplate, a large,



dead eye, a false mouthpiece and a harness which restricted his posture. Over this, he wore a tightfitting rubber skin. It was a magnificent transformation.

The Hunchback of Notre Dame returned in an RKO film in 1939 with Charles Laughton in the role of Quasimodo, playing the hunchback more humanly and with the added advantage of sound. But for pure horror and loathsomeness, no one could equal Chaney's original work (Anthony Quinn tread the hump on for size in an Allied Artists rendition of the story in 1957, but it ran a poor third to the two previous efforts.)

The alder Lon Chaney turned out another classic characterization in Universal's 1925 film, **The Phantom of The Opera**. Anyone who has ever seen the film must still remember the shock that registered on the face of the beautiful young opera singer kidnapped by the Phantom when he removes his facemask to reveal his true visage — a grotesque face, zombie-like, with sunken cheekbones, death's eyes, and a disfigured mouth. Again Chaney provided the definitive image for a character that would be filmed again in 1962 by Universal — with Herbert Lom as the Phantom — ad disappointment — and in 1974 by Pressman-Williams in a rock-and-roll version titled **The Phantom of the Paradise**.

MUMMY MAYHEM

Mummies have provided plenty of fodder for fight films, beginning with Universal's 1932 film, **The Mummy**, featuring Boris Karloff, through a number of other Universal productions: **The Mummy's Hand** (1940), **The Mummy's Tomb** (1942), **The Mummy's Ghost** (1944), **Abbott and Costello Meet the Mummy** (1955) and a re-make of **The Mummy** (1959).

The latter was a vehicle which helped to introduce a new cast of monster moviegreats: Peter Cushing and Christopher Lee. (They had previously appeared together in **The Curse of Frankenstein**, a Hammer film.)

Hammer Films, Cushing and Lee came up together in the ranks of monster movies. Hammer had been around since 1948, grinding out minor film subjects and in 1954 discovered horror with a picture titled **The Creeping Unknown**. This was to be the forerunner to **The Curse of Frankenstein** and the successful series of high-quality films that the British company would produce through the fifties and sixties. Some of the best of the productions included **The Two Faces of Dr. Jekyll**, **The Brides of Dracula**, **Curse of the Werewolf**, **The Damned** and **The Horror of Dracula**, another film which teamed up Peter Cushing and Christopher Lee. By the 1960's, it was difficult to find a horror film which didn't star one or both of these fine actors.

Peter Cushing made the move from the stage to films when he moved from Surrey, England, to Hollywood, USA, and wound up with a bit part in **The Men in the Iron Mask**. When World War II broke out, he returned to England. Later, he returned to the stage, starring in such classic works as **War and Peace** and **The Rivals** and some films including **Hamlet**. He performed skillfully in a host of other stage and film productions far removed from the kind of work that would make him a classic

among actors in horror films. In fact, when he was first offered the part of Dr. Frankenstein by Hammer Films, he nearly turned them down. Finally he agreed to do one film: **The Curse of Frankenstein**. The rest, as they say, is history.

Christopher Lee, an Italian of British citizenship is probably best known for his portrayals of Count Dracula. But his first role in monster films was, ironically, as Frankenstein's monster in **The Curse of Frankenstein**. Before that film, he had made several particularly forgettable movies for the J. Arthur Rank film company.

Fearing typecasting, Lee refused to play Frankenstein's monster a second time and went back to "straight films," mostly low-budget melodramas. And there he might have stayed had Hammer films not sought him out a second time and offered him the starring role in **Horror of Dracula** in 1958. He took the part and for most of the rest of his film career, he was Dracula. Still, he was able to remove the cape and fangs often enough to establish another great screen character, the villain of Sex Rohmer's novel, **Fu Manchu**.

As with anything, there has to be a beginning, a birth. Had it not been for Lon Chaney, Lon Chaney Jr., Boris Karloff, Bela Lugosi, there might not have been a genre of films we know as monster movies — and if it weren't for actors like Peter Cushing and Christopher Lee and film companies like American-international and Hammer, nurturing and developing the horror film, we would never have had all those memorable times when we walked into a movie theater with the sole intention of getting scared to death. We were seldom disappointed.

We wonder if Lugosi, Karloff, and Chaney had any idea what their early efforts would lead to?

"My God," they might very well say, "we've created a monster!" ★

▲ A classic shot from Universal's **FRANKENSTEIN**, with Colin Clive and Karloff.



Lon Sr., at the keyboard in **THE PHANTOM OF THE OPERA**. He was the forerunner to Liberace and Elton John. ▲

by MIKE MIROLLA

They come from outer space and from the bottom of the sea. They come from the minds of mad scientists, from the bowels of the earth. They come from our own inner fears and misshapen thoughts. They come from all these places but they come mainly from the fertile imaginations of moviemakers. **THE CREATURES.**

They were already there during the first silent pictures when atmosphere and gesture were all. **A Blind Bargain**, it was called. Made in 1922, it starred Lon Chaney as a man-gorilla who falls in love with a beautiful woman. Sound familiar? It ends with the destruction of all.

(continued on page 25)



GODZILLA feared no other monsters
(only the criffos).

Two heads were better than one in
JACK THE GIANT KILLER.

THE CREATURES

An 8-foot, half-human, half-insect with
its brain exposed chilled sci-fi buffs in
THE ISLAND (EARTH mid-80s).



Universal's TARANTULA (he
never met *The Fly*).



GORG0, from the folks who brought
you *That's Entertainment* (MGM).



They wrote a beautiful song about this
rodent in WILLARD.



The monster surfaces in 20,000
LEAGUES UNDER THE SEA.

Then came *Alraune* (1928), made in Germany. Life is created through artificial insemination — a young girl who's the result of a union between a prostitute and a murderer. But everything turns out for the best as love proves stronger than heredity.

CLASSIC OLDIES

Two of the classic creature movies were produced in the early 30s. *Franks* (1932) actually turned people's stomachs when it first came out and was soon taken out of distribution. But it's now considered one of the classic thrillers of all time with the side-show monsters proving more human than the humans.

The other classic was *The Invisible Man* (1933) about a doctor who discovers a chemical for invisibility with one drawback. It will also drive him mad. His fate is that of all mad doctors but what happens in between is chilling.

(continued on next page)

Universal's *THE DEADLY MANTIS*,
crushing a few autos as he meets his
timely Waterloo.





▶ **MM** It's that thing from Allied Artists' **ATOMIC SUBMARINE**.

and frightening.

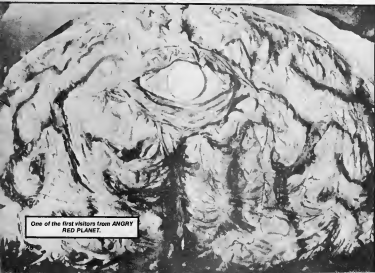
The Cat People (1942) also hit the spot when it came to well-planned horror. The first half of the movie keeps the audience guessing as to the heroine's fears. Is she just imagining the curse that will turn her into the cat woman or is it real? Her husband, thinking she has gone mad, has her put away and proceeds to fall in love with someone else. That's when things start to happen, especially to the new woman in her husband's life. Everything is kept in the shadows and the sounds of cat growls and screeches.

But not all were in the classic mode. The 40s hailed the beginning of the formula-creature movie. Among the more representative were **The Brute Man** (1946), how an all-American hero gets disfigured in a lab explosion, **Captive Wild Woman** (1943), ape gets changed into beautiful woman, and **The Purple Monster Strikes** (1945), bad special effects used on two Martians who want to take over Earth.

CREATURES BLOSSOM

It wasn't until the 1950s that the crea-

(continued on page 28)



One of the first visitors from **ANGRY RED PLANET**.



THE MONSTER OF PIEORAS BLANCAS and someone's head. Probably just an extra. ➡

Starlet Claire Brennan did have her better side in *SHE FREAK*. ➡



Roddy McDowall monkeying around in *PLANET OF THE APES*. ➡



Here comes the cyclops in **THE SEVENTH VOYAGE OF SIMBA**.

ture movies came into their own. Combining the latest fears of nuclear holocaust with some of man's oldest — creatures from lagoons and blobs that suck us dry — horror-film producers made hay while the sun shone.

There was **The Man From Planet X** (1951) who makes the mistake of coming to earth. A different kind of movie because the audience is made to sympathize with the alien as he is tortured by an evil scientist for his secrets. And **It Came From Outer Space** (1953), another film where we see things through the eyes of the "It." But this time the being from outer space is bent on turning everyone into pawns. You'll have to see it to find out if he succeeds.

The same year saw the birth of **Invaders From Mars** where a boy



wakes from a bad dream into the nightmare of seeing a flying saucer lurking all the townspeople towards it and then spitting them out again as zombies. He's just about to get the same treatment when he wakes up to find it was only a dream. Or was it? The movie ends with another saucer landing in the marshes.

One of the most popular creatures to ever "star" in the galaxy of twisted minds and bodies was **The Creature From The Black Lagoon** (1954). Many times the griffin has crawled out of his Amazonian swamp in search of love. Always he is driven back, mortally wounded, deep into our subconscious. He'll never die.

UP IN ARMS

With our new technology, Earth certainly wasn't going to sit still in the midst of these venous invasions from inner and outer space. It would strike back with its own expeditions to strange planets and places.

In **Earth Vs. The Flying Saucers** (1956), Earth is attacked by flying saucers who want to destroy it. But they didn't count on a secret ultra-high

◆ **RETURN OF THE FLY** come our way from 25th Century-Fox.

THE HIDEOUS SUN DEMON tries to keep his shirt on.

frequency weapon which blasts them out of the sky and makes them sorry for ever having tried.

Forbidden Planet (1956), one of the best outer space fantasies ever made, doesn't give the aliens a chance to get to Earth. Instead, a group of astronauts lands on a desolate planet which has been destroyed by the genius of its own inhabitants. Everything seems cosy until an invisible beast enters the picture. It turns out the beast is actually the ID of one of the character's minds.

Despite being occupied with outer space, 1956 didn't forget some of the more lowly creatures back on Earth. First there was **The Creature Walks Among Us** in which the gillman is back.



Then came **The Creeping Unknown**, a fine British production in which a rocket returning from space crashes. Only one of the astronauts survives but with terrible consequences. He slowly turns into a creature from deep space. From beneath the earth came **The Mole People**, one of the more enjoyable products of that year. Scientists are caught in a quake and swallowed into the earth where they encounter a lost civilization. The rulers are albinos while their slaves are mole people. In making their escape, the scientists convince the mole people to revolt against their masters. Another earthquake ends it all.

We couldn't leave 1956 without **X, The Unknown**, one of the most frightening invasion-from-outer-space movies. The film is well-photographed and written. The creatures are best left to the imagination.

MISH MASH

The rest of the '50s horror scene is a mish-mash of goshawful and very
(continued on next page)

GOOZILLA VS. THE THING — It was a draw, critics said.



♣ **Satan in THE DEVIL RIDES OUT.**

good. Under the category of "good because they're so bad" can be ranged: **I Married A Monster From Outer Space** and **The Invasion Of The Saucer Men**.

Showing a little more class were offerings such as **The Alligator People** (1959) where a wife watches her husband being turned into a reptile, and **The Blob** (1968), which gave us a new word and is memorable because it gave Steve McQueen a chance to strut his stuff.

The Cosmic Man (1958) presented a theme which was to become more predominant later — the peacemaker from outer space. As happens to most peacemakers, he gets caught in the middle.

Two classics of the late '50s were **The Incredible Shrinking Man** and **The Return Of The Fly**. The first, starring

JASON AND THE ARGONAUTS, also out of Columbia.



THE CREEPING FLESH, via Columbia.



Peter Lane in MGM's MAD LOVE. ♣

Grant Williams as the shrinking man, was done so well as to become plausible. We follow him as he grows ever smaller, fighting monstrous dogs and rats and spiders till finally he disappears into the very atoms. In the second, Vincent Price does his usually great acting job in helping the son of the fly track down the tiny humanized fly that now has his body.

Barbara Parkins and pet in THE MEPHISTO WALTZ. ♣



Jack Mathoney and friend fleeing in
LAND UNKNOWN.



TERROR OF THE SIXTIES

By the '60s much of the imagination that had produced many of the better creature movies was dying out. But there was still enough left to produce some jolts in the audiences. Action became more gory and less enjoyable.

In *The Head* (1961), a German officer, a batty scientist decapitates a colleague and keeps the head alive. *The Flesh Eaters* (1964) also didn't do much for the genre. Another mad scientist enjoys himself by feeding his victims to flesh-eating monsters. Not to be confused with the *Cannibal Girls* (1963) about a trio of flesh eaters who have found the secret to eternal youth — you guessed it!

Early Cheney in MAN MADE MONSTER.



Cheesecake for a spider in MISSILE TO THE MOON.

Alfred Hitchcock tried his hand at creature movies and did his usual good job in *The Birds* (1963). Frightening special effects as the birds go wild and threaten to destroy all the humans.

The Slime People, and *The Reptile* kept up the theme of creatures from our own subconscious. *The Reptile* (1966) tells the story of a strange curse that turns a woman into a snake, an eerie tale guaranteed to make you shiver.

NATURE RUN RAMPANT

The '70s saw a new entry in the creature fable — that of nature itself revolting against what man has done. One of the best examples is *The Frogs* (1972). In this one, a family on a secluded is-

land, led by Ray Milland, one of the mainstays of horror movies, is attacked by giant butterflies, turtles, scorpions, frogs.

In the *Planet Of The Apes* series, earth is shown to have been destroyed through a nuclear holocaust and is now run by simians who keep humans as slaves.

Then there's *Ben* (1972), who leads an army of rats in an attempt to take over a city.

What next? What can we expect from the intrepid producers of creature movies? Well, no one knows for sure, but you can rest assured there'll be some screaming included. ★

THE CREATURE FROM THE BLACK LAGOON.





THE INVASION OF THE SAUCER MEN (tee, anyone?) ➡



➡
Dramatic star Raymond Messer in THE
SHAPE OF THINGS TO COME.

Yvette Mimieux & hairy friend in THE
TIME MACHINE. ➡



THE GIANTS

by H.J. KIRCHHOFF

The original 1933 King Kong spawned one genuine sequel and a host of imitators, which eventually came full circle with the release of the completely updated Dino Di Laurentiis version — a direct, though not clearly recognizable, descendant which took back the original family name.

(continued on next page)

John Agar in *THE HAND OF DEATH*.

Jessica Lange and the big ape who's just fallen for her.





Kong, as he looked in **KING KONG** — **VERSUS GODZILLA.**

But the original Kong may have made its greatest impact on cinema history simply by establishing "big" as a winning formula at the box office. If a giant ape could make money once, producers (and bankers) reasoned, it could roar and stamp its way to a profit once again. And if another giant ape couldn't do it, they were more than willing to try another type of giant — any type at all.

Not all of the monster epics that followed *King Kong* made big killings at the box office, of course — whatever



Modern-day **KING KONG** doing a two-step on the World Trade Center.

carnage took place on screen. But that didn't stop Hollywood, or wherever, from trying. Once moviemakers thought they had a money-making formula, they fell all over themselves trying to duplicate it, or whatever they thought it was.

The first effort was, predictably, *Son of Kong*, which was into the theaters before the echoes of Daddy Kong's final fello had finished rattling the projectors.

Son of Kong producers (RKO Stud-

◆ The 1932 classic **KING KONG** atop the Empire State Building.



KING KONG brings a flying beast down to earth (RKO). ➡

ios) did everything they could to duplicate their initial success. They hired the original director, Ernest B. Schoedsack, got back two of the original cast — Robert Armstrong and Frank Reicher — and, perhaps most important, special-effects man Willis O'Brien. Fay Wray couldn't make the remake, but RKO shuffled in another delectable blonde in the person of Helen Mack. They even transferred the action back to the original site, Skull Island.

Willis O'Brien's task was the most important—it was up to him to create a rival for his spectacular special-effects success in *King Kong*. He couldn't make "Son" larger than "King," of course, so he decided to make Sonny cute, instead.

A more intimate 15-20 feet high, and albino white from head to hairy toe, King's little boy also was a far more benevolent fellow. When the explorers return to Skull Island with their new blonde, they are attacked by all types of monstrous lizards and other prehistoric dangers. Son of King to the rescue — and if he's a mere shadow of his daddy, Son was still enough to handle a handful of lizards and snakes on behalf of the intrepid treasure-seekers.

Unfortunately, even the Son of King can't keep the lid on when the island

Robots invaded in *THE DAY THE EARTH STOOD STILL*. ➡



turns out to be a very active volcano. The treasure is lost, but Kong Jr. manages to get the stars back to their boat. Alas, he can't go on the boat, and as the film ends the baby giant's hand sinks out of sight — waving good-bye.

Son of Kong was a get-rich-quickie from the word "go" — and it did just that. It made money, all right. But, in

(continued on page 37)



KING KONG and first love Fay Wray. ➡

Charles Middleton as Ming in
Universal's FLASH GORDON. ▶



Rod Taylor battling for his life in *THE TIME MACHINE*. ▶



Eden, Edison in *FLASH GORDON*
TWIP TO MARS (he should have stayed
home, there's nothing there).

the words of one critic, it's no **King Kong**."

It was not **King Kong** at the box office, either, even though it did turn a quick profit. Why? What made "King" great that "Son" didn't have? Critics — and producers — still didn't know, but they sure weren't about to quit trying.

King Kong was the beginning of a virtual herd of movies devoted to the notion that a huge menace had to be a success. **Son of Kong** might have been the first imitator, but it sure wasn't the last.

Mighty Joe Young was the next monster ape movie to deserve mention, mostly because it reunited a few of the original Kong crew 16 years later, in 1949. Robert Armstrong returned as a slightly aged, but still intrepid, explorer-adventurer-promoter



Most important — again — was the signing of Willis O'Brien to handle the special effects for **Mighty Joe Young** with the same creative genius he had applied to **King Kong** and **Son of Kong**.

Joe Young was another success, and won a special-effects Oscar for O'Brien. O'Brien had had a couple of successes — both financial and artistic — before the 1933 **Kong**, including the 1925 **Lost World**, in which he populated an entire South American plateau with dinosaurs for First International Films. He even brought a brontosaurus to London in that one.

Unfortunately, **Mighty Joe Young** was the last real hurrah for O'Brien. He did a few grade-B horror flicks in the '50s — insects as big as tanks in Mexico for **The Black Scorpion** and a radioactive beast to London for **The Giant Behemoth**. He also contributed to a

(continued on next page)

◆ A glandular problem which enlarges hands, feet and face made Rondo Hatton a natural for horror flicks.

few sequences in a remake of *The Lost World* and it's a *Mad, Mad, Mad, Mad* World. But his last real effective monster was **Mighty Joe Young** — and he made his lifetime reputation with **King Kong**.

Unfortunately, **Mighty Joe Young** was not the last giant ape movie made. And even **King Kong** himself, in a couple of ineffectual Japanese productions by Toho Studios.

King Kong vs. Godzilla was introduced in 1963 to a world that hadn't asked for it and didn't really want it. It was no classic, with nothing to recommend it but some totally unbelievable fight scenes between a giant ape and a giant radioactive lizard. They crushed Tokyo during the battle, but didn't make much of an impression anywhere else.

Bad as the **King Kong** of "vs. **Godzilla**" fame was, it was equalled easily by



EARTH VERSUS THE FLYING SAUCERS
(Columbia).



Spectacular shot from Paramount's WAR OF THE WORLDS.

Toho's next epic, **King Kong Escapes**. The Toho special effects men once again sank to the occasion. Borrowing heavily but unskillfully from techniques pioneered by Willis O'Brien, they cooked up a huge metal ape to fight off the shoddy Kong they had already introduced to audiences.

As bad as the Japanese quickies were, however — and they were very, very bad — it is interesting to note that they both made money. They were not box-office bonanzas on the scale of **Gone With the Wind**, true; but they had not actually lost money. This fact would confirm — if any confirmation were needed — that movies featuring big monsters were safe. They might not make you filthy rich, but they wouldn't lose you any, either. And you might just make a little, too.

Kenge, one American-made Kong rip-off film, had proven it already in 1960. **Kenge** featured a 25-ft. mad scientist-created chimpanzee smashing London that was openly, obviously, a man in a monkey suit smashing cardboard buildings in a studio. Critics jeered, and fans stayed away by the millions, **BUT Kenge** didn't lose money. At least, not very much. And considering how very bad the movie was, that's not bad.

Toho Productions also chimed in



Young boy meets **THE COLOSSUS OF NEW YORK** in Central Park.

with a couple of non-apa entries, which were distinguished mostly by terrible production quality, silly plots and ludicrous monsters. *Godzilla*, the radioactive lizard, was Toho's responsibility as were *Rodan* and *Mothra* — the last was, you guessed it, a giant moth. Toho also gave us *Ghidorah*, *The Three-Headed Monster*. This film had the distinction of remaking three earlier monsters — *Godzilla*, *Mothra* and *Rodan* — to defend their home planet from the fire-breathing meteor-born *Ghidorah*.

The Japanese productions were not the only monsters to appear between *Mighty Joe Young* and the 1976 *King Kong*, of course — even though they were far and away the worst of the lot. There were a number of other gigantic, destructive manaces concocted during this period, most of them produced by American film companies.

There have been giant cockroaches, giant alligators, giant rats, giant dinosaurs, giant insects of every type, giant men and even a giant woman or two. Some, like *The Amazing Colossal Man*, were even fairly well plotted and acted. Almost all of them suffered from low-budget blues.

When Dino Di Laurentiis decided to remake *King Kong*, however, he resolved that he would not, at least, be accused of making a cheapie. His 1976 *King Kong* cost a ton, but it is one of the biggest box-office money-makers of the 1970s. But is it as good as the 1933 RKO classic?

Well, the most pertinent question might be, is any copy, sequel, imitation or rip-off as good as the original thing? The 1933 *King Kong* left an entire culture with an image — a great ape atop the Empire State Building, waving Fay Wray at a flock of World War I biplanes. Everybody, whether they've seen the movie or not, recognizes the

(continued on next page)



◀ Crew member putting fake blood on Dino's KING KONG.

scene. But how many people remember the relatively tiny *Son of Kong* waving good-bye as he goes under the Pacific waves? And who's ever heard of Helen Mack?

As to whether the 1976 Kong will have any lasting effect other than to boost the "big is good box office" notion, that remains to be seen. It certainly won't hurt the move to gigantic monsters. In fact, Di Laurentis already has his very own *King Kong* sequel on film and ready for release. *King Kong in Africa*, with the original imitation cast and a brand-new screenplay, will be released sometime this year.

Not surprising, really — everybody knows a movie about a gigantic ape can't lose. And judging from past history, it would be even less surprising for Japanese horror merchants to follow *King Kong in Africa* with something like *King Kong Invades Hong Kong*. Toss in a Bruce Lee look-alike and it can't miss. ★



Bela Lugosi in one of his early flicks, *THE APE MAN* (no relation to Kong).

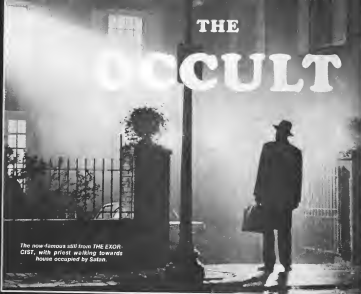
Yes, that's Primo Carone taking on MIGHTY
JOE YOUNG, courtesy of RKO.




Kong takes a low blow from Godzilla in KING KONG VERSUS GODZILLA



THE OCCULT



The now-famous still from *THE EXORCIST*, with priest walking towards house occupied by Satan.



Ellen Burstyn wrestling with daughter in the box-office monster, *EXORCIST*.



LaVey, as envisioned by devil cults on the West Coast. ◆

by ROD DAVIES

The occult has been good to the movies; but the movies, unfortunately, have not always been that good to the occult.

Ever since the early days of movie-making, writers and directors have turned to the occult for their ideas and themes. And the occult, of course, has plenty to offer. It could even be argued that no other area of human belief touches us so widely and so deeply, or gives rise to so many of our darkest fears and prejudices.

But what exactly is "the occult?" This is a question both easy and difficult to answer. The word itself simply means "hidden" — nothing more. But as soon as we ask, "What is that which is hidden?" We open a whole can of worms.

To most people, and this includes the people who make "occult" films, the occult means ghosts, ESP, witchcraft, magic, voodoo, demonology and several other notorious activities.

To the serious occultist, however, the word implies an ancient system of

belief which has a philosophy and inner logic of its own. And while all the abovementioned practices and things may have a place in this system, it is a small and not particularly important one.

(continued on next page)



♦ MGM broke them in young in **CHILDREN OF THE DAMNED**.

Our present day view of the occult derives largely from the religious obsessions of our European ancestors. Before the Age of Enlightenment, or Rationalism, European Christians were daily fighting an apparently losing battle against the forces of evil. Demons were everywhere, and all were ready and willing to use any and every opportunity to extend their master's kingdom.

In particular, demons possessed people. That is, they entered their bodies and caused them to do and say all sorts of nasty things. Nuns were strangely susceptible to demonic possession and a scandalous case occurred in France in 1634 at a place called Loudun. Aldous Huxley's book, *The Devils of Loudun*, graphically details the onset and progression of the pos-



One of the dramatic closing scenes in **THE EXORCIST**.



Elton Surrington's flashlight illuminates a horrifying scene in *you-know-what*.

sessions, leading as they did to the burning of Urban Grandier, a priest whose chief sin was that he was unusually attractive to women.

Possession, either by Satan himself or by one or more of his legions, has become a familiar motif in the modern occult movie. Huxley's book was made

into a successful (if rather camp) film by Kenneth Russell. Oliver Reed played the brooding Grandier and Vanessa Redgrave the tormented and sexually frustrated Sister Jean des Anges. It was a box office moneymaker.

The film that did more to foster this still-continuing interest in the devil and

his works was perhaps Polanski's *Rosemary's Baby*. Made in 1968, this movie detailed how a young, rather frail, modern woman (Mia Farrow) was successfully impregnated by Lucifer himself. While we are left wondering at the end what Satan junior will do with his life, *Rosemary's Baby* was sufficiently chilling to inspire a rash of imitators.


But back to our forefathers.

Demonic possession existed hand-in-hand with witchcraft. Indeed, witchcraft was feared more than possession for the simple reason that witches were thought to be in league with the devil, rather than being unfortunate people who had, through no fault of their own, fallen into the devil's clutches (like those who were possessed).

(continued on next page)



Those nice kids from that friendly VILLAGE OF THE DAMNED.



◆ Satanist Aleister Crowley, often referred to as the world's wickedest man.

While witchcraft may have had its origins in age-old pagan beliefs and superstitions, and in country practices like wart charming and the making of love potions, the ecclesiastical authorities found it a fertile area in which to work off their sadistic and sexual impulses. They also believed that no confession was worth a second glance unless it had been extracted under torture. This meant that for about three centuries, from about 1450 to 1750, countless thousands of men and women were carried off to the torture chambers and racked, burned, strappadoed or whatever until they confessed they were witches.

Like any modern reader of lurid stories, the inquisitors wanted the details — the juicy details. And they got them. Out of the screaming mouths of their female captives poured forth

(continued on page 48)



Sacrificing a virgin during black mass ritual



◆ An artist's sketch of Satan worshipper Aleister Crowley in his devilish attire.

Julie Harris and Claire Bloom, scared witless in **THE HAUNTING**. ◆





Jason Miller, looking more sinister than Lucifer, in *THE EXORCIST*. 🕯

Justice at the old Salem witch trials. The accused is on the floor. 🕯

stones of the wildest fantasy. Yes, they had had intercourse with Satan. Yes, his phallus was as large as a horse's and as cold as ice. Yes, they had kissed his backside as a mark of their allegiance. And so on.

The die was set. From then on witches were evil beings having strange powers, addicted to the keeping of black cats, who flew about at night on broomsticks.

Few movies have mingled witchcraft and demonism as well or as successfully as *Rosemary's Baby*. Most plump for either one or the other.

Burn, Witch, Burn (1961), is a fairly recent example of how Hollywood views witches. This particular witch is a wife of a college professor who uses



(continued on page 50)

The closing after scene with Gregory Peck
and Harvey Stephens in *THE OMEN*.



her powers to aid her husband's career. Nothing wrong with that, one might say. Fortunately, her husband thinks it's a trifle unsporting and tries to stop her. He bites off more than he can chew, of course, and is finally pursued by a stone eagle, the film's most memorable sequence.

As viewers of TV's *Samantha* will realize, not all witches are bad. The good ones are called white witches. The 1971 movie *Bedknobs and Broomsticks* (directed by Robert Stevenson) details the efforts of an English white witch to prevent a Nazi invasion of Britain. A neat idea, but nothing new. British witches met several times during the war to do just that and, if asked, they would probably say they were extremely effective.

Occasionally witch films rise to surprising heights. *Black Sunday* (1961) is one such example. But Mario Bava is a good director and the story idea did come, after all, from Gogol. Too often, however, films about witches degenerate to the level of *The Virgin Witches*

(1972, director Ray Austin) and *Daughters of Satan* (1972, director Hollingsworth Morse), films where sex and silliness seem to predominate.

Satan has been given almost as many roles as Kirk Douglas. He has popped up in dozens of movies and if he doesn't exactly wear a black hat, he's seldom on the winning side.

Hitler, as one might suppose, was the devil's emissary. It was good propaganda, anyhow, to suggest that he was and this was the line taken in an otherwise commendable wartime film called *The Devil Checks Up* (1941).

Satan appears as the heavy in later movies such as *The Devil's Pardon* (1961, director Charles Rondeau), *The Devil's Messenger* (1962, director Curt Siodmak), *Blood on Satan's Claw* (1971, director Piers Haggard) and most notably in the film version of Dennis Wheatley's book, *The Devil Rides Out* (1968, director Terence Fisher).

Voodoo is Haitian witchcraft and is apparently practiced with as much gusto today as it ever was. It has caught

the imagination of several film makers who know little about it, and this has led to the making of several quite dreadful "voodoo" movies. These include the 1967 *Cry of the Bewitched*, *Curse of the Voodoo* (1964), *The Dead One* (1961), and United Artists' 1960 epic campily entitled *Macumbe Love*.

In parts of Europe there are still strong beliefs in what filmmakers term the "un-dead." The un-dead are corpses that have been re-animated and, as a species, they make their most memorable appearance in the classic *Night of the Living Dead* (1968, director George A. Romero.)

In occult tradition, corpses are usually re-animated by magicians for the express purpose of learning the future. This is known as necromancy. Orson Welles played the part of one such magician in the 1971 movie *Necromancy*, and commendably brought several people back to life.

A member of the un-dead is usually called a zombie and although he or she is usually reanimated by one skilled in



NIGHT OF THE LIVING DEAD, not in the classic category. ➤

Linda Blair during shooting of *THE EXORCIST II*



the black arts (there are magical ceremonies still existing that detail how to do this), sometimes the dead return to life of their own accord. In *Night of the Living Dead*, tradition and science were nicely mixed — the dead having been brought to shambling life by radiation.

But a zombie cannot live on air. It, too, needs meat and drink. Specifically, it requires human flesh and blood to ensure its survival. A zombie so sustaining itself becomes nothing more nor less than a vampire, Bram Stoker

notwithstanding.

This zombie/vampire theme has proved a popular and hardy one in the occult cinema. An early example is, naturally, the 1933 *Frankenstein*, a scientist replacing the traditional magician.

Less edifying movies include *I Walked with a Zombie* (1943), *The Creature of the Walking Dead* (1965), *The Curse of the Living Corpse* (1964) and Philip Ford's *Valley of the Zombies* (1946).

Count Dracula, that doyen of vam-

pires, is described elsewhere in this magazine. All we need say about him is that his activities are largely drawn from the imagination of Bram Stoker and have little to do with any folk themes, inside or outside of Transylvania.

Just as we are helpless against the claims of the tax collector so we are helpless against the grim arrival of death. Death as a personage has made few screen appearances, presumably because he's fairly neutral about this

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whole affair. But in *Death Takes a Holiday* (1941) he makes an appearance as a rather quizzical visitor to those earthly shores to find out why it is that people fear him so much. His findings leave him surprised and bemused.

Although dead men tell no tales, their ghosts are frequently a noisy, bothersome bunch. Ghostly appearances are relatively common in real life (no country is free of them) and it is via the ghost that most people either relate to the occult or know about it.

There is plenty of evidence to suggest that ghosts are more than imagination and a few have even been captured on film by often puzzled camera buffs. But whether they are real or not, ghosts have provided moviemakers with a myriad of plots.

Oscar Wilde wrote an amusing play about a nervous ghost and this was made into a funny, occasionally poignant film of the same name: *The Canterville Ghost* (1944). The 1947 *The Ghost and Mrs. Muir*, which details the relationship between a sea captain's spectre and a widow, later made a successful transition to TV as a series. A honeymoon couple encounter ghosts in *The Ghost and the Guest* (1943), a film that produced almost as many laughs as Bob Hope's foray into ghostdom in Paramount's 1940 production of *Ghost Breakers*. Laurel and Hardy found ghosts good for laughs, too, as their 1942 movie *A Haunting We Will Go* rib-crackingly demonstrates.

But if ghosts are eminently suited for comedy, they have their chilling sides as well.

Ghosts prove more than a match for their human investigators in the eerie film *The Haunting* (1963, director Robert Wise). Although when the furniture starts flying around and the house walls melt, one isn't quite sure whether the creepies are ghosts or poltergeists. Children are pitted against ghosts in the disappointing *The Haunted Castle* (1948) and the spirits of the dead are devilishly active in *The Haunted Palace*, a 1963 movie starring Vincent Price and Lon Chaney.

More recently, film makers have been intrigued by the ancient occult idea of reincarnation, a phenomenon that takes us beyond the grave and back again. Since the last war several hypnotists have managed to extract information about their subjects' previous lives, and in England at the present time a remarkable book called *The Bloxham Tapes* is high on the best-seller list. Bloxham is a hypnotist and

he has uncovered several cases of reincarnation for which corroborating evidence has been found.

United Artists has pulled out all stops in its big-budgeted reincarnation flick, *Audrey Rose*, which was scheduled for release at about the same time this magazine went on the newsstands. The studio figures that the Breyer Murphy craze will sweep the nation once more, with *Audrey Rose* taking over where *Breyer* fever left off.

United Artists' promotion people have tossed out a few "tease lines" about *Audrey Rose* ("What would you do if a man came to you and told you that your daughter was his daughter in another life — and could prove it?") and they predict it will be the big box-office grabber of 1977.

But we can perhaps end where we began, with possession. *The Exorcist*, that remarkable and chilling film about a young girl's possession, was a direct outcome of Polanski's *Rosemary's Baby*. So was *The Possession of Joel*

Delaney (1973, director Warren Hussein.)

And now we have the sequel of *The Exorcist*, *The Heretic: Exorcist II*, starring Richard Burton and Linda Blair, was also due for release by the time you read this.

There is plenty of evidence to suggest that the film world is beginning to take the occult more seriously. This is happening for two reasons. First, there is an increased public interest in occult matters. Second, and because of the first, the public is prepared to pay to see occult movies.

We can therefore expect more chills and thrills to come. For this we can be grateful and glad. Occult movies at least help keep our minds from dwelling too much on the time when, one day, those flickering images become a dreadful, horrifying reality. ★

Richard Burton trying to drive the devil out of Linda Blair in *THE HERETIC: EXORCIST II*.



53

ARIES

(March 21-April 20)

A careful program of self-improvement will prove wise for you, as long as you stick to your guidelines. Aim for your goals and don't settle for less. It's just the right time to give up smoking or to begin that diet you've been putting off. Too much idle time on your hands will prove disastrous, as evil spirits will play tricks on you if you're not careful. Be on your guard and avoid drinking under the full moon.

TAURUS

(April 21-May 20)

Your apparent immunity is no accident and a series of unrelated emergencies will make it appear that nothing can harm you. However, use this protection wisely, or it may vanish quickly. Try to renew old friendships during the coming month, and they will be receptive. Your kindness will be noticed and rewarded amply. Don't think twice about giving compliments to your everyday acquaintances, and don't cover up your true feelings for the opposite sex. You're on a positive streak, so enjoy it.

GEMINI

(May 21-June 21)

Although you are not highly superstitious, a strange turn of fate at the office will convince you that supernatural forces are at work. Don't question your new duties as an employee or your relations with fellow workers. Change for you is a blessing in disguise, soon to translate into more money. Follow the Zodiac closely for now, and you will soon find the right moment to go ahead with your new ideas. Remember, it's a mini-promotion that you've earned.

CANCER

(June 22-July 22)

Your squeamish side will rear its ugly head shortly, and your sleep, which has been less than peaceful recently, will take a turn for the worse. Recurring nightmares experienced by someone close to you will disturb your nightly rest, but be patient. When your advice is called for, don't recommend medical help or sleeping pills. Be a pillar

of security to him or her and see how quickly the problem solves itself. Avoid talking on any new endeavors for a while and wait for the monthly cycle to finish before starting on a major project.

LED

(July 23-Aug. 23)

Good news has arrived. Your slump is over and gone, not to return until many moons have passed. Now is the time to take chances, but you must do so with confidence. Any hesitation will hamper your good fortune, so don't sulk about what's happened lately. Be confident and consider yourself on a winning streak, of which not one minute should be wasted. The accent is on

LIBRA

(Sept. 23-Oct. 22)

It's time to finally come to grips with that decision you've managed to avoid until now. If you put it off any longer, you'll be sorry, so weigh the pros and cons again and make up your mind. Your neutral stand and desire to please everybody will get you in hot water. Friends will pressure you to decide in their favor shortly without your knowing. Start on your solution promptly. If you're waiting for a reason to finally make up your mind, don't delay. Your horoscope says the time is now.

SCORPIO

(Oct. 23-Nov. 21)

You will meet a tall, dark and not-so-handsome monster who will frighten

you, whom you have always doubted, will suddenly become your friend in need. The help this person gives you will be neither welcomed nor accepted by you at first. For now, you must trust all of your friends and heed their advice. When you discover which of your acquaintances has false news for you, act immediately. Better health and a longer life can be the only results.

CAPRICORN

(Dec. 22-Jan. 19)

Be prepared for a difficult, but profitable, scary experience. Your nerves will be trampled, and you will find yourself very edgy towards those you deal with every day. As a result, any slight shock may be traumatic. Try to avoid working with your hands on delicate projects, lest you be disappointed with your inferior work. Stay clear of anything and anyone that frightens you. Especially stay away from horror movies and graveyards until the new moon has passed.

AQUARIUS

(Jan. 20-Feb. 18)

The present may seem terribly boring and uneventful, Aquarius, but don't let it get you down. During this quiet period you will have time to plan for the near future. A Virgo whom you have never seen before will enter your life and become a close friend. Look upon this Virgo as someone who can console you. Before you know it, you'll be busier than a bee. A pastime you've been toying with will turn into a full-fledged hobby.

PISCES

(Feb. 19-March 20)

Be prepared for a rejection in your life. You will feel bitter towards the person who refuses to help you, but soon realize that life should not hinge simply on a "yes" or "no" answer. Fortunately, your upcoming birthday will be pleasant and cheerful. Keep your eye out for a birthday present which will click a good idea into the back of your head and help you greatly. And don't worry about that new heart-throb who's keeping you wondering. You'll soon know that if wasn't true love at all.



optimism, so take advantage of your lucky stars while you can.

VIRGO

(Aug. 24-Sept. 22)

This may be the most trying time of your whole life. The ghost of a long-deceased relative will bring anguish into your life, but the sensible nature of your personality will keep you level-headed. You'll have to banish the spirits by yourself. If you have a vacation or voyage planned for this period, try to postpone it until after your trauma has passed. Keep thinking of that silver lining ahead; you'll conquer the fears that are holding you back.

others, but not you. Your kindness and good nature will allow you to see through this ghoul's hideous appearance and accept him as a human being. Don't worry about harming yourself—your kindness is enough protection. The monster may appear in your dreams, or maybe even in your bedroom, but you have prepared yourself for his arrival. Those around you will admire you for your courage in handling the monstrous intruder.

SAGITTARIUS

(Nov. 23-Dec. 21)

A pleasant surprise is in the offing for you, and from the person you'd least expect. Someone close to

PREVIEW OF WHAT'S CREEPING UP NEXT

by STAN SCHACHTER

While last year's crop of horror films may have been a let-down to many monster buffs, the next few months (and hopefully years) to come will boast enough ghouls, ogres and supernatural feats to scare us half to death.

The big news for fans is that *Jaws* will have stiff competition this year, and reincarnation is "coming back."

Since *Jaws* topped the box-office ratings in 1975, it has not been approached by any other film in appeal or profits. Two years before that, William Friedkin's *The Exorcist* scared the devil out of everyone and took its place among the best horror thrillers of all time.

If the two-year cycle is to continue, last year's two major entries will fall by the wayside. *The Omen*, because of lack of credibility, and *King Kong*, because its producers went overboard with the special effects.

But 1977 will definitely be a monstrous year for Hollywood horror. Peter Benchley, the man who created *Jaws*, has been hard at work on a sequel. The follow-up stars Robert Shaw in another struggle at sea, entitled *The Deep*. Benchley is hoping his latest will have an even greater impact than *Jaws*, but that remains to be seen.

One thing is for sure. *Jaws* established a lucrative formula for fright, and the other studios are following it: Take everyone's basic fear of water, add a sea monster of your choice, and package it carefully.

This year, the monster who wins it, hands down, may very well be the giant squid who terrorizes Henry Fonda, John Huston and Shelley Winters in *Tentacles*. Advance screenings of *Tentacles* have media circles buzzing with speculation.

Another creature from the sea is in the offing from 20th Century, this one a

documented Scottish spook, and old friend, the Loch Ness monster. Loch Ness will fall into the suspense/horror category, but it's hard to imagine a frightening Nessie — we all know how shy she is.

The common denominator of most horror films is the ultimate fear of death. A probing occultish blood-curdler called *Audrey Rose* goes beyond that fear with a haunting look at reincarnation, a subject neglected of late in films. Needless to say, *Audrey Rose* is a film you'll want to see again and again.

And if Polanski's *The Tenant* didn't quite do it for you, Universal's *The Sentinel* will play upon your fear of haunted houses. The setting is an eerie New York brownstone where anything can, and does, happen.

The Car is a new release focusing on a small western town terrorized by a driverless car. Why not? Walt Disney Studios have been doing it to a VW for years.

Harvey Bernhard, producer of *The Omen*, is planning not one, but three sequels — *Omen II*, *Omen III*, and *Armageddon*, all tracing the life of

Satan.

But where do we go from here? Can we keep remaking the classic horror stories?

It is a respected fact that no sequel has ever made the Top Ten list, and *King Kong* 1976, for example, was just a poor substitute for the original Kong, many critics said.

In fact, the Golden Age of Hollywood produced vampires, mummies and phantoms who were gruesome but simple. They were full of charisma and, at times, lovable.

The horror film was not conceived in Hollywood. Credit for this goes to Germany, whose directors were shooting such masterpieces as *The Cabinet of Dr. Caligari* before the start of World War I.

Soon Hollywood took an interest in horror and, to people its new horror factories, came the European experts.

In 1930, the monster film hit paydirt with two resounding successes — Tod Browning's *Dracula* and James Whale's *Frankenstein*. Still enjoyed today, these two films captured the mood of a nation and paved the way for

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the countless creatures who would try to emulate their success.

We must bear in mind that the tools available to the early filmmakers were sparse and primitive by today's standards, but in that very simplicity lay the secret of their appeal.

The medium was black-and-white film, a medium which film critics still believe is more effective than color in creating a supernatural atmosphere. Gifted makeup artists and a few cases of Hershey's chocolate syrup (for blood) were all it took to frighten moviegoers of the 1930s.

By 1945, it looked as though the monsters were finished. The studios resorted to banding the unsightly beasts together in the same film, and finally to pitting them against Abbott and Costello for comic relief.

Already, Hollywood was aware of the potential of remakes. When John Barrymore set himself to the dual task of playing Dr. Jekyll and Mr. Hyde, he was good, but not as convincing as Fredric

March in the same role a decade later. Even Karloff borrowed freely from The Golem when he took the role of Frankenstein's monster.

After his classic *Dracula* was hailed as a cinematic victory, Tod Browning started off in a new direction, but his ideas for horror were too outlandish and his career came to an untimely end.

What Browning did was film actual P.T. Barnum sideshow freaks from a distance in their own habitat. It was a deep film which evoked more sympathy than fright. After many title changes and much delay, the film was released as *Freaks*, only to bomb miserably. *Freaks* is better appreciated today, where it continues to circulate in underground channels as one of the gems of early horror.

Disgusted with its initial failure, and unwilling to return to vampirism and Hershey's syrup, Browning went mad.

Paramount studios favored the mad doctor/scientist in films like *The Island*

of Dr. Moreau and *Doctor Cyclops*. The mad doctor was a good protagonist for the horror genre. He was insane, powerful and unpredictable, but his evils were usually confined to the laboratory.

The trend was turning to the kind of macabre evils that could affect everyone. Roving bands of Zombies, Cat People and other species risen from the dead were a greater threat because they could inflict their contagious deformities on you.

After World War II, horror features pined until the popularity of science fiction opened up new possibilities — needy visitors from other planets. This era produced one of the greatest horror films of all-time, *The Fly*. (Thanks again, Vincent.)

A small British studio called Hammer Films made its mark with gory remakes of the classic monster films, and these satisfied hard-core horror fans by dominating the scene for nearly a decade.

Now, with SuperKong, we are left back at Square 1. Without any doubt, *King Kong* will score one of the highest box office grosses ever, given its worldwide appeal, so what does it matter if a select group of monster buffs were disappointed?

Kong's triumphs in the 1930s and 1970s prove that people will keep coming back for more, if you give them the monster-as-hero hard sell.

Hollywood has made its share of "B" horror flicks filled with gore and destruction. The filmmakers are looking for new directions, but for now their greatest tool is still the special effects department.

(continued on page 52)

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Jaws was heavily mechanized and *The Exorcist* did wonders with tubes and wires. Horror films have traditionally served as experimental grounds for new cinematic techniques.

The first "accepted" 3-D movie was a horror film, 1953's *House of Wax*. Recently, Andy Warhol released a 3-D version of *Frankenstein* complete with dangling intestines and bets you can almost touch.

People seem to enjoy good trick photography and motor-driven bells as much as ever, but the tricks don't send chills to their spine anymore. What really frightens the majority of

film fans nowadays is psychological terror. That eerie gray world of psychosis and paranoia, which has had its moments on the screen, may well be the theme for the next decade.

That's the basic premise of *Audrey Rose*, the latest of Hollywood's occultish horror films. It deals with reincarnation through a series of flashbacks and dream-like sequences which seem to expose the scarier monster of all—life itself.

In case you haven't already seen *Audrey Rose*, don't expect a startling array of special effects. The film manages a few overwhelming surprises without excessive gimmickry. The special effects are in your own head.

Horror films that make you think are far better than those that merely entertain, and will fare better in Hollywood.

One less obvious aspect of horror is the all-important soundtrack. Monstrous growls and sudden shrill screams are basic ingredients of a good horror flick, and still to be explored are the possibilities of horror in *Sensurround*.

But perhaps the most exciting (frightening?) project being consid-

ered by Hollywood's Scream Merchants is the technique of bringing screen monsters to life—literally. One day soon you may see *The Wolfman* or *Count Dracula* step right out of the film, onto the stage, and smack into the audience.

It's a technique that was first unveiled at the 1967 World's Fair in Montreal by Czechoslovakian film makers. As the film rolls, there are various stop-action sequences, during which the stage lights are dimmed for what seems like an instant. Live actors then emerge through slits in the screen, take up the action exactly where it left off via a stage show.

The Czechs did it with comedy. Imagine the same format being used in a Dr. Jekyll-Mr. Hyde transformation scene, or when the full moon hits the Wolfman. "Everyone in the audience is a potential victim," the come-on warnings may read above the titles. That's showbiz. ★

SOLUTION TO PUZZLE ON PAGE 53



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LADIES

MD-739-L. Active and active woman 40-50. 145 lbs. Wants to meet gentlemen who share her love for golf and travel. Interested in 25-30 male.

GA-791-L. Hair-eyed nursing assistant who much loves life to look after her mother. Also needs to meet a steady gentleman to make her happy.

TENN-762-L. Woman with own house and car. Traveling living alone. Wants to meet man who is interested in marriage.

CALIF-733-L. Pretty, dainty Black girl former beauty contestant with beautiful face and fascinating figure. Seeks understanding man.

OHIO-744-L. Beautiful, brunette, dark 55-53, 155 lbs. Very social. Seeking guy. Like 50s who can appreciate positive values of a woman.

UNITED ARAB EMIRATES-765-L. Israeli girl 26, a real romance woman who needs to be loved and cherished. Any nationality 25-40.

HAWAII-718-L. Sophisticated divorcee dark hair blue eyes 38-39, 145 lbs. Recently divorced and out on a visit to visit with cultured men who are looking for contacts. Here is a permanent home.

PENN-767-L. Businesswoman slender blonde 40-45, 135 lbs. desires to meet professional man who likes dancing.

CALIF-766-L. Pretty young-at-heart divorcee, 37-38, 155 lbs. responds to a man with gentle behavior, loving relationship.

MD-746-L. Blue eyed blonde woman 37-38, 130 lbs. self-reliant, financially secure, no dependents. Seeks handsome gentleman over 30 who can love her.

CALIF-764-L. Refined, 40-45, 135 lbs. moderate income, intelligent and outgoing. Meet man with a life income who loves life.

FLA-774-L. Lovely widow 40-50, 125 lbs. very lively home owner to meet honest, pleasant, kind 35-40 who can share her life.

MINNESOTA-771-L. Tall, classy girl 39, nice sense of personality. 145 lbs. 5'10" elegant dress and businesswoman. Wants to meet tall, modern, pleasant man who is working in her business.

ARIZ-774-L. Southwestern 70s-54, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-773-L. One man divorcee, pretty, energetic, high school graduate, blonde hair, college graduate. Has own home. Very friendly. Seeking someone who can share her life to enjoy the best and the best of both worlds.

CALIF-774-L. Woman 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

FLA-775-L. Attractive, dark-eyed, blonde, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

NY-777-L. Very attractive lady from Fair State 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

man for marriage.

FLA-778-L. Attractive, dark-eyed, blonde, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

OHIO-779-L. Beautiful, blonde, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-780-L. Gorgeous, dark-haired, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

DC-781-L. Black, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

USA-782-L. Pretty woman of achievement and love. 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-783-L. Beautiful, blonde, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CANADA-784-L. Single professional girl from the Far East, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

TEX-785-L. Physically perfect, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

OHIO-786-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

NY-787-L. Teenage, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

FLA-788-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-789-L. Physically perfect, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

PENN-790-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-791-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CA-792-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-793-L. Physically perfect, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

MINNESOTA-794-L. Very attractive, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

NY-795-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

WEST GERMANY-796-L. Physically perfect, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

TEX-797-L. Christian nurse with good job and a beautiful smile. 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

OHIO-798-L. Typical American divorcee, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

TEX-799-L. Beautiful, blonde, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

IL-800-L. Lovely divorcee, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

MD-801-L. Green-eyed, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CA-802-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-803-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

IL-804-L. Pretty young blonde 30-35, 125 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

ONTARIO-805-L. Very attractive girl 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

GA-806-L. Lovely, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CA-807-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-808-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

NY-809-L. Physically perfect, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-810-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CA-811-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CALIF-812-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

FLA-813-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

PENN-814-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

FLA-815-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

NY-816-L. Lovely, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

GA-817-L. Physically perfect, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

OHIO-818-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

MD-819-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

FLA-820-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

NY-821-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

WA-822-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

GA-823-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

AR-824-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

FLA-825-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

WA-826-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CA-827-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

OHIO-828-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

BRITISH COLUMBIA-829-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

MD-830-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

CA-831-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

FLA-832-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

AR-833-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

MO-834-L. Tall, 40-45, 145 lbs. blonde hair, intelligent, beautiful home car. Seeks compatible, secure man who does not smoke.

Is it true the amazing secret of TELECUT POWER

TELECUT POWER BRINGS YOU A THOUSAND DESIRES...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened. A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, in the invisible world, like a lightning stroke of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and suddenly have your lover at your feet? Or give the command for money, and suddenly get a big, thick roll of dollars in your hands? Now, a daring new book called **TELECUT POWER** has shown these magic secrets, and shows how it can bring fortune, love, and happiness. And Rose P. Dubois — the woman who discovered it — makes this shocking claim:

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is actually opposed to and contrary to normal human knowledge and experience "that at this very moment," says Mr. Dubois, "I have startling proof that I want you to see with your own eyes! I want to show you..."

"How diamonds and jewels have appeared, suddenly out of nowhere, shortly after the use of this strange secret!"

"How a man used this method for a pocketful of money!"

"How a woman used it to fill an empty purse!"

"How a father received a pot full of gold!"

"How an archer shot a treacher's gold jewel box to his, seemingly out of thin air!"

"How a woman used this method to regain her lost youth!"

"How a man, growing bald, claims he renewed the growth of his hair with this secret!"

"How a woman used it to bring her mate to her, without asking!"

"How another woman commanded a man to her — out of thin air!"

"How a man heard the unspoken thoughts of men, with this secret!"

"How a woman saw behind walls and over great distances, with so!"

"How a man broadcast about someone that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new understanding, Miracle of **TELECUT POWER!**

"New Telecut Power Brings Any Desire Easily And Automatically!"

For many years, Rose P. Dubois dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime studying and searching for the secret. Then, suddenly, the miracle took place that gave back to the lost process of the soul.

One day, to his amazement, he discovered that he could actually broadcast ideas commandingly, and others instantly obeyed. Using the secret he felt and shared in this book, he told it time after time — commanding others to sleep, get up and come to him, and so on — and it worked! He told it according to his silent wishes. It worked every time!

Working constantly from this evidence, Rose P. Dubois succeeded in perfecting a new kind of instrument — called a **Tele-Photo Transducer** — that concentrates your thoughts, and sends them in a streaming train to the desired person.

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I would like to pick up and eat a banana from a plate in a corner of the room. I said it and I will tell her to enter hands with her mother. She rushed to her mother and opened her hands."

"I called her to me. She came. I said, 'Just as I said, I will have to clap her hands, play a note on the piano, write her name, all of which she did.'"

"This one can imagine the power of this method," says Mr. Dubois. "Everybody — high or low, ignorant or wise — all are subject to it itself! And I could tell the person it would bring. One, he will think the thought as his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the **Tele-Photo Transducer**, Rose P. Dubois soon found that he could

"come in" and **HEAR** the unspoken thoughts of others. He says, "At first, these hearing impressions could not be used, but I found that if I spoke, and said I wished that people don't usually say such things about! And their lips remained closed!"

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind his eyes, over great distances! And when he "tuned in" he could see actual living scenes before him — as clear as the picture on a television screen!

MAKES WOMAN APPEAR — SEEMINGLY OUT OF THIN AIR! With mounting excitement, Rose P. Dubois launched one of the most exciting experiments in the history of psychic research. He wished to see if the **Tele-Photo Transducer** could bring him an actual material object. He chose, for this experiment, the seemingly impossible — an actual woman!

He simply focused the **Tele-Photo Transducer**, by directing the object of his desire. In a flash the door burst open, and there, standing before him, as clear as life — was his long-lost cousin!

He stared and rubbed his eyes, and looked again and again, with arms outstretched, in disbelief — almost being proof of the most amazing discovery of the Century!

Dial Any Treasure!

You'll see how to use the **Tele-Photo Transducer** to gain what you desire. You specify it, dial it — your mental equipment requires no wires, and no electricity. "Yes," says Mr. Dubois, "I can select almost anything, within the material world!"

When you dial your desire — whether for riches, love, or secret knowledge — you specify it, dial it, and the **photophone** beam — which points its "stars" to the "stars" of your desire — will bring it to you!

"**Telecut Power** can work without murkles in your life," says Mr. Dubois. "With it, it is possible to dial a device — called a **Photo Form** — that will bring, riches, and wealth into your pocket, and work!"

"Instantly Your Life Is Changed!"

With this secret, the mysterious force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubois, "whether it be love, love, possessions, power, friends, or secret knowledge!"

Suppose you had dialled **Photo-Form #2** for **riches**, for example. That's what **Mr. Dubois** did. In an actual example Mr. Dubois told you about how he used this device to dial a great, heavenly appeared in his top — a pair of gold earrings, which he found that morning — a woman gift of a pearl necklace and necklace — after receiving a beautiful platinum ring set with emeralds and diamonds, dropped on her front door!

"**Telecut Power**," says Mr. Dubois, "it can stem to multiply riches, bring comfort and love from friends, calls, new friends — or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others — and will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial **Photo-Form #1**. Suddenly he felt a tug on his pocket. (Is that behind?) He took out a roll of money — \$100, just overnight — and wasn't! Obviously, it had been placed there — by whom? And by whom?

A Brand New Car Comes!

Marty C., a taxi driver, reports that he just dialled **Photo-Form #4**, his back, neck, and waist. He thought to himself, "I want a new car!" He was in the house. His wife came running, saying, "Look, I've got a car and a cash price! They just delivered it!" He got up and went to the window. There, big and beautiful,



standing in the driveway, was a brand new Cadillac!

Brings Mate Without Asking!

Mrs. Cora R. reports that she was tired of "pining" her husband in the called it. She wanted him to voluntarily do things she longed for. After her husband, she called it. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball game, or read the paper. So Mrs. R. decided to try this method. She dialled **Photo-Form #9** for **Love**. Instantly, her husband's attitude changed. He began to attend to her and embrace her. And from that day forward, he showed her with kindness and affection! It was like a miracle came true!

The Power Of This Method!

There are so many personal examples which I could present, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few:

• **REGAINS HAIR GROWTH!** Walter C. had a long bald head with just a fringe of white hair showing around the edges. He used this method, and soon his hair began to regrow. The new hair came in thick, dark, and lustrous!

• **BOLLS DICE 50 TIMES WITHOUT MISSING!** ONCE! You'll see how this secret gave Albert J. the power to roll the dice 50 times, without missing a one, and — for the first time in the history of Las Vegas — with only one miss!

• **DISCOVERS A L.A. SWELL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at the office, what others, what enemies, what enemies made them confess and apologize!

At **TELECUT POWER** can do all this for others, what others, what enemies, what enemies results can it also bring to you?

MAIL NO RISK CONCEPT TODAY!

S & L Enterprises, Inc., Dept. A1000
30 Broad Street, Westbury, N.Y. 11590

Gentlemen: Please rush me a copy of **TELECUT POWER** by Rose P. Dubois! I understand the book is mine for only \$2.95 complete. I can examine it a full 30 days at your risk or money back.

✓ Check here if you wish your order sent C.O.D. Enclose only \$2.95 plus post and delivery. For postman balance, plus C.O.D. postage and handling charge. Same money-back guarantee. Cashable. Large 400-000. No C.O.D.

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**Broken Nails...
Brittle Nails...
Split Nails...
GONE FOREVER**

Now! Make Nails So Hard...

You Need This Real Diamond Crystal Nail File To Shape Them...

Free!

...And We'll Give You One
Just To Prove This Exciting
New Discovery!



**CONTAINS LADY
KRISTINA MIRACLE
FORMULA**

IT'S TRUE

Science has finally done it! It's developed an amazing liquid formula that actually makes nails many TIMES HARDER than you ever imagined possible — and finally — puts an end to split nails, broken nails, chipped, nicked and jagged edges ONCE AND FOR ALL! Yes, an incredible nail hardness that you simply brush on as you would any ordinary nail polish... and not only have long, beautiful nails, but, have nails so hard, so strong, you can type all day, play the piano for hours on end, do housework, garden work, wash dishes, do laundry, even scrub floors...

AND YOUR NAILS STAY MANICURE-FRESH ALL THE TIME!

In fact, because this new application makes your nails so long, so strong, so firm and hard — many times harder than they are now — the only kind of nail file in the world that can properly shape them and perfectly smooth them is a file made of real diamond crystals, one of the world's hardest substances. That's right, a nail file actually made of real diamond crystals — as proven in laboratory tests — because your new nails become so many times harder they may dull ordinary nail files. So you can easily see why nails that become hard enough and strong enough to wear down steel, obviously must mean an end to split and broken nails ONCE AND FOR ALL! Think of what this means!

**LASTS UP TO 10-14 DAYS
WITH JUST ONE
SIMPLE, SINGLE APPLICATION**

Naturally, the best proof of all is on your own fingers. That's why we want to send you, as a gift for just trying "LADY KRISTINA" NAIL HARDENER, a genuine diamond crystal nail file — the very same file you may have seen advertised in McCall's, Glamour, Cosmopolitan, Harper's Bazaar and other leading fashion magazines.



UNCONDITIONAL GUARANTEE!

"LADY KRISTINA" — the new incredible nail hardness must end cracking, peeling, splitting and chipping forever! It must make your nails many times harder and last up to five full weeks at a time. Your new nails must be so strong, so hard, so durable, so perfect, that you can walk for hours, and do your job and do all the housework, manicure fresh nails at all times — or simply return "LADY KRISTINA" NAIL HARDENER for a full refund of your purchase price at any time. It is absolutely no loss!



**Professional
LIFETIME
Diamond
Crystal Nail File**

You've seen it featured in McCall's, Harper's Bazaar, Cosmopolitan and Glamour magazines... Now here's your opportunity to obtain one free, as a gift.

This Nail File is coated with thousands of tiny diamond crystals. Unlike an emery board that gets degenerated quickly and wears out even faster, unlike the cross-cut metal file that's harsh on your nails because it works like a carpenter's file and it, too, wears out in time — This Nail File lasts forever! And more important, it's the perfect file for your nails because it helps prevent (and correct) splitting, peeling and cracking. Each tiny diamond crystal facet helps to scientifically and microscopically shape and style your nails so that even the most modest home efforts look like they were professionally finished in the most expensive Fifth Avenue salon.

And it's yours to keep free as a gift, just for trying the new "LADY KRISTINA" Nail Hardener, that's how sure we are you will be thrilled with the incredible dream results.

LADY KRISTINA Dept GMC-L
P.O. BOX 3917
ROCHESTER, N.Y. 14610

**MAIL NO—RISK COUPON
TODAY!**

Yes, I want to solve my splitting, peeling, cracking, ragged nail problems forever. Please rush me "LADY KRISTINA" NAIL HARDENER plus my free Lifetime Diamond Crystal Nail File. I must be pleased, thrilled and absolutely delighted with the fabulous results you promise or I will return for a refund and keep the Lifetime File for my trouble. Please send me... bottles of "LADY KRISTINA" NAIL HARDENER at \$2.95 each. Only comes in clear form. (Please add 50c to cover postage and handling)

Enclosed is \$..... in ☐ cash ☐ check ☐ money order

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New Breakthrough In Liquid Protein:
Just brush on. Absorbed Instantly Into Your Fingernails.

Speeds Up Natural Nail Growth With Liquid Vitamins You Brush On. Grow The Best Nails Of Your Life. See Results In Just 7 Days. Guaranteed.



Before



...3 days later



...7 days



...14 days later!



You'll never again have to say, "I just can't grow great fingernails."

Just imagine the longest, strongest most perfect, exciting fingernails you've ever seen. On anybody! Only this time the nails are yours. All yours. 100% natural.

And you actually grew them yourself with visible results in just 7 days or less.

Well, wake up, it's not a dream. It's reality! Thanks to a new scientific breakthrough in liquid protein. You see, your nails are naturally made of protein... and when they crack and split and weaken, it's because they are dying of thirst for protein.

Before now, there wasn't much you could do but hope. Now — at last — there's a revolutionary 100% organic liquid protein conditioner that your thirsty nails will absorb instantly, the second you brush it on. And it contains vitamins A, E and D—to nourish and help heal your nails naturally!

It's called NUTRANAIL. Because it's as organically natural as your fingernails themselves. Your nails are actually so thirsty for NUTRANAIL, they'll soak it up right through your nail polish. (Without changing the color even slightly.)

Easier to apply than polish.

Just brush on this clear odorless

liquid straight from the bottle... onto your nail base and cuticle. (Either before or after you apply nail polish; it really doesn't matter. In fact, your nails will look so great, you may not want to put anything else on them.) It's instantly absorbed... without drying,

burning or leaving a sticky residue.

Now you can play the piano, pound the typewriter, do rough housework, gardening, anything... and still grow the best looking nails you've seen on anybody. With visible results within 7 days. Or your money back in full.

**NOT A HARDENER...NOT A LACQUER...
CONTAINS NO FORMALDEHYDE...NEEDS NO SHIELDS.
IT'S 100% NATURAL ORGANIC PROTEIN.**

**CONTAINS VITAMINS A, E and D...TO NOURISH
AND HELP HEAL DAMAGED NAILS AS NOTHING ELSE CAN.
TO GIVE YOU THE LONG, STRONG, EXCITING,
FLAWLESS FINGERNAILS YOU NEVER DREAMED YOU COULD GROW.**

NUTRANAIL, Dept. K-200-55

521 5th Ave., Suite #883, New York, N.Y. 10017

Please rush me supply of NUTRANAIL. I enclose \$_____ in Cash

Check Money Order (Make payable to NUTRANAIL)

Indicate Quantity _____

One bottle of NUTRANAIL is only \$4.95 (plus \$5.60 postage and handling.) And yet it can buy you the equivalent of four new sets of real fingernails. The best you've ever seen on anybody. (And it comes with a 30-day full money back guarantee. No questions asked.)

Name _____

Address _____

City _____

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New York State residents please add sales tax

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Imagine making up to \$100⁰⁰ in a single hour ...operating a "business" you can carry in your pocket!

Top Merlite Dealers prove it's possible! They report cash earnings of \$25.00... \$50.00... yes, even \$100.00 AND MORE from just one hour of easy spare-time work! Their "secret"? They show sensational, SELL-ON-SIGHT Merlite Jewelry to friends and customers—and earn an instant TWO HUNDRED PERCENT PROFIT on every effortless sale!

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OVER 200 FAST-SELLING STYLES OF MEN'S AND WOMEN'S JEWELRY!

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There are dozens of styles featuring the fabulous Merlite DIA-SIM[®], the man-made simulated diamond that's so brilliant, so hard, so blindingly beautiful that only a trained jeweler can be sure it's not a real diamond. Demands cost as much as \$1,500.00 per carat... but YOU can offer your friends the amazing DIA-SIM for as little as \$25.00 per carat, hand-set in a magnificent mounting!

In addition to the DIA-SIM, the Merlite Collection includes every other popular gemstone, either in natural or high-fidelity simulated form—emeralds, rubies, garnets, opals, star sapphires, and dozens of others. These exquisite stones are mounted in fashions, designer-crafted settings of 10K filled gold, 18K heavy gold electroplate, and solid sterling silver. And even these! Merlite Jewelry looks very, very expensive, retail prices start at just \$60.00—and most Merlite styles sell for \$30.00 or less!

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If you're interested in making money—and we mean real money—here's your chance! Just show Merlite Jewelry to people in your area—

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Think of it! When someone buys a \$15.00 Merlite Ring from you, you keep \$45.00! When someone buys a \$25.00 Merlite Pendant, you keep \$75.00! Just show our jewelry, write up the orders, and put your profit in your pocket!

And by the way, that word "show" is important. Don't even try to sell Merlite Jewelry—because it isn't necessary! These gorgeous creations sell themselves—on sight—wherever you show them! Your only "problem" may be convincing your customers that you're not kidding when you tell them that expensive-looking Merlite Jewelry costs so little. Once they believe it, they'll shove money at you as fast as you can make change!

SEND FOR COMPLETE MONEY-MAKING OUTFIT... FREE!

Sound like the kind of deal you've been looking for? You bet it does! Ready to start making money with Merlite Jewelry? Of course you are! And all it takes to get rolling is a minute, right now, to fill out and mail the coupon below. When we receive it, here's what we'll rush you by return mail:

1. Our lavish, 48 page Customer Presentation Catalogue, displaying the complete Merlite Collection of Fine Jewelry in breathtaking natural color.
2. Wholesale price lists, order forms, and an accurate pocket ring chart so you can write up your first orders—and enjoy your first 200% profits—the day your Outfit arrives.
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